Topics of Interest to Every Woman

EDITED BY JULIA CHANDLER MANZ .

ARE YOU A GOOD FRIEND?

se the time will come when we

because the time will come when we cannot stand alone.

But do we recall so many sermons on the art of being a friend, of giving as well as receiving the gracious things, the kindly service and all that friendship implies? Indeed, as we think and think, the most we recall concerns our need of friends, for we sometimes forget that with that need there is an obliga-

as well.

say that friends should be ready
willing to go out of their way to
us over rough places, that they
d sacrifice their own comfort, time

Means Self-sacrifice.

Are we quite ready to step in a similar breach, to be a friend instead of have one? The very heart calls out in time of need and there is no doubt that one who stands that test and responds to the call is a friend indeed. But are we the ones to drop comfort, time and plans, or have we only half learned the meaning of friendship? It is one thing to receive assistance, quite another to give it.

The real friend will prove helpful in time of need and will sacrifice much on the altar of friendship; the real friend will be loyal and will freely take us as we are, faults and all.

And loyalty!

Whatever eise may fall, we must count our friends true, or the whole fabric of friendship falls to pleoes and nothing can put it together. They must be loyal in word as well as deed, so faithful that we can depend upon them through thick and thin, trust them to speak of us only in kindly words, to gloss over our weaknesses and defend our faults. For there is no basis for anything dependable and true when loyalty goes by.

Probably there is scarcely a person who at one time or another has not fully appreciated that while he wants friends, tried and true, he needs them as well. And all of us can recall the many times we have heard it said that we cannot afford to let friends go by because the time

We declare, too, that our fries as they would like us to be; that the should excuse our weaknesses and make allowances for our faults. And they should not measure us by their own strong points, condemning if we fall below and losing sight of the good we may possess.

below and losing sight of the good we may possess.

That is the way we would have them do—but do we act in kind? There are the many little things we do not quite like, for nobody has all the virtues and like, for nobody has all the virtues and all the graces—do we let them annoy and take from the gold of friendship, or do we remember our own ways of offending, and let it go at that?

For friendships that are lasting must be given a little lesway for the unlovely to creep out. Nobody likes every characteristic of the very best friend in the world, but there is balm in making allowances.

will be loyal and will freely take us as we are, faults and all.

But the real friend expects to be paid in similar coin, looks for a return of the deeper manifestations of friendship, and must receive as well as give, or something goes by and the tie is broken. We sometimes wonder why it is that friendships are so quickly made, so lightly broken, but the secret is—Too much expected, too little given in return.

DELICIOUS RECIPES FOR HALLOWBEN

All of Which Have Been Tested and Important Detail Which if Neg-Found Good.

Witch Applea. large apples from which the have been removed until soft, it long enough to burst the it is better to prepare half a dozen extra ones for emergency. When cooked, insert a marshmallow into th space, put a cube or two of sugar op and a few maraschino cherries When ready to serve turn over each a cant teaspoonful of brandy and light just as the table is reached. The brandy will burn with a ghastly flame and melt will burn with a ghastly flame and melt he sugar and marshmalows. Whipped ream served in a bowl is a delicious

candled ginger, and a tablespoonful or two of ginger strup. Freeze, Pretty served in hollowed out red app.cs.

Mint Sherbet.

a bunch of mint into bits it in a bowl, then add a boiling water. Steep for twen-tes, then strain through cheese Boil the water with a cupful of sugar for ten minutes, then remove from the fire and add the juice of three oranges. One cupful of pineapple juice, a cupful of white grapes, skins and seeds removed, and the milk of a cocoanut if procur-able. Turn into a freezer; when half frozen add the whites of two eggs and continue freezing. This may be little fruit, green if desired.

Witch Cake.

Cream one-half cupful of butter, one and a half cupfuls of sugar; add three eggs and beat five minutes; add one cupful of milk. Stir together one-third cup fuls of ground mixed spices, and three fuls of ground mixed spices, and three teaspoonfuls of baking powder; then add to the mixture. Now add one cupful of seeded floured raisins; also one cupful of chopped nuts. Turn into a well-greased loaf cake pan and bake in a modarate oven about forty-five minutes. Frost with a white bolled icing. Meit sweet chooolate to equal one-third cupful, flavor with a teaspoonful of lemon juice, add one cupful of bolled chestnuts which have been run through the meat is used with good effect. ules, add one cuprus of bosses chestnus is used with good effect.

Narrow bands of fur edge the top of standing collars, finish cuffs and the bottom of skirts, and outline the necks of chiffon sowns.

PETTICOAT BEAUTY LIES IN FLOUNCES

lected Spoils Lingerie.

That the beauty of every petticoat i in its flounce is indeed a well-known

in its flounce is indeed a well-known fact; but how often when a petiticoat has been made at home is this most important detail neglected.

When making a flounce for a lingeric petiticoat, be sure that the lace insertion is sewed securely to the material with at least an eighth of an inch of the latter turned in like a narrow hem, as the thorse on the secure of th so that there can be no danger of its pulling away from the lace, leaving a gaping hole. The best plan to accomplish this end

he sugar and marshmalows. Whipped ream served in a bowl is a delicious addition.

Tomato Ice.

Put in a saucepan one-half can of tomatoes, one plat of water, the julce of one lemon, the grated zest of one-half orange, three sliced apples, three-quarters of a cupful of granulated sugar, and a stick of cinamon. Additione-half cupful of julce from canned cherries, two ounces of finely chopped cherries, two ounces of finely chopped candled ginger, and a tablespoonful of This makes a neat, finished place of This makes a neat, finished place of

joined to the skirt in the same mann This makes a neat, finished piece

All petticoats should fit the hips perfectly, but this is especially true of silk:
Always make the upper part of the petticoat first, fitting it perfectly and fintishing the band around the waist with
a hook and eye before you add the
flounce. By so doing you will be sure
that the petticoat sets and hangs properly, and that it will be exactly the
length that you desire.

Same grace and ease that characterized
bis acting. At the end of the second
act the applause was so insistent that
the was forced to come before the curtain, where he expressed his appreciation of the approval given in unstituted
measure by a large audience, in words
to have stepped from the picture of the
play.

Mr. Kolker presented the characterized

Silk Flounces Scant.

rather scant, unless they are of the acrose" quilling.

A scant flounce of plain colored silk, edged with a two-inch bias hand of fancy silk, either dreaden, striped, or plain, then trimmel with five other bands at equal distances from each other, encircling the flounce, makes a charming trimming for a petitooat for general use. Three broad bands may be used in places of the narrow ones, if you choose.

which have been run through the meat grinder, and enough confectionery sugar to make a paste easily handled. Roll and cut (by pasteboard pattern) witch cate; press them into the icing on the sides of the cake; also make the figures and hands of a clock from the paste and put on top of the cake.

Narrow bands of fur edge the top of the cake and the collars collars collars and the cate and the est possible manner; that not the small est detail is neglected, and that th

Herald's Pattern Service



BROWN AND WHITE STRIPED PERCALES FOR 61 CENTS,

IN NATURAL PONGEE FOR \$278. Two and three-eights yards pongee, 35 inches wide, at \$1 a yard.
One spool sewing sift.
Haif a dozen crystal buttons......
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THE NATIONAL

ion of "Our Wives" at the

his three friends come, one by one, to confeas that they have succumbed to the wiles of Cupid, and are about to become married. The young librettist meets the situation with sarcasms, and becomes gloomy over the deflection of his chums, being so emphatic in his denunciations of the feminine sex that it is with amusement that the audience follows his reasoning with regard to himself when he persuades himself that he can eliminate the sex question in order that he may co-operate with a girl composer living in the apartment above him. They agree to work together as machines for the production of art, the girl to call him "Paste" (the nickname given him by his men friends), and he to call her Wilson.

The second act, which also takes place

to call her Wilson.

The second act, which also takes place in Bowers' study, reveals "the machine" at work, when the three chums return from their honeymoons accompanied by their wives, all coming to the studio for a reunion dinner. The second act, when the three totally different and uncongenial women are brought together, fairly teems with satire. Each wife is jealous of her husband's former cronles and decidedly contemptious of each other, the party being broken up by the tactices carrying f a bit of goasip from one wife to another, which fault involves all three husbands likewise in humorous complications. orous complications.

The last act finds the three young husbands launched on a project of rare courage, namely: to enjoy one of their old-time dinners, minus their wives, which decision is rudely crushed out of which decision is rudely crushed out of existence by a little sermon from "Paste" on the beauty of conjugal love, the librettist having at last come to an understanding that the elimination of sex is impossible, and that he loves Wilson, who has loved him from the start.

The story recited here gives little conception of the clever lines with which it is interspersed, the matters with which it is interspersed. is interspersed; the naturalness of the characterizations as portrayed last night by a most capable company of players. Henry Kolker, who played the role of Paste, received most of the honors of the evening and took them with the same grace and ease that characterized his acting. At the end of the second

play.
Mr. Kolker presented the character-Flounces on silk petticoats are made a technical skill which denotes the fin-rather scant, unless they are of the ac-cordion-pleated type, and in that case they are generally edged with a narrow the femininity of Wilson to an extent they are generally edged with a narrow the femininity of Wilson to an extent quilting of silk, either hemmed on the edges or frayed out in the manner of mind what the outcome of her compact with Bowers would be

Miss Gaythorne's portrayal was none the less sympathetic and sincere be-cause of its quiet modesty. cause of its quiet modesty.

The three young husbands, whose enthusiasm bubbled through the first act; who baffled and uneasy attitudes were the incentive for much mirth on the part of the audience after their return from their honeymoons, were admirably preshelf honeymoons. their honeymoons, were admirably pre-sented by William Roselle, Mark Smith, and George Graham, each of whom han-dled the swift changes in ideas and en-

dled the swift changes in ideas and environment with effective contrast.

The three wives, who created the disturbance, represented in types the infinite variety of woman. Isabel Macgregor was the Titian-haired wife whose Irish brogue was a delight. Miss Vera Findiav was seen as the supercilious young woman with a cattish disposition, a characterization which was faultless, while the spoiled sulky type was capably portrayed by Miss Gwandolyn Piers. These three young women furnished an These three young women furnished an illuminative object lesson which one might judge to be sufficient for any

John Findlay played the role of Otto, Bowers' valet, who was more confidente and friend than servant, and added his quota of success to an entirely delight-ful performance.

"Our Wives" is a comedy possessing a

"Our Wives" is a comedy possessing a most unusual theme and presenting this theme in a manner which cannot fall to delight the most critical audience, as unfolded by the ensemble of exceptionally skillful players which Joseph M. Gattes has chosen for the American production of the piece. Robert Milton has

Vandeville. Not a moment lagged during the even

Princeton and Yale gave a delightful fifteen minutes of rapid-fire talk and up-to-date sland. This number was the laughing feature of the evening.

John T. Murray, long, lean and lanky, with that brand of theatrical nerve that always makes a hit with those in front. gave a number of songs and pranced about the stage until everyone had to laugh from the shear nonsense of him.

The Oriole Trio rendered a number of popular songs in a clever manner. The Four Luciers had a musical act which was in keeping with the rest of the bill. Mila. Espey made a charming picture while she did a number of difficult feats on the slack wire. The motion pictures were new and rounded out a bill of excellent quality.

of character with unstituted approval prior to its metropolitan debut which occurs immediately following the week's engagement of the piece here.

The play is an adaptation from the German of Ludwig Pulds by Heien's Kraft and Frank Mandel, the original title having been "The Priends of Our Advance notices were somewhat loud it the proclamation of the fact that the German Kaiser declared the comedy "the funniest play ever written," a statement, which, combined with the new title, is somewhat misleading, since it might lead one to expect a rollicking farce of inconsequential moment, when, as a matter of faot, the play is a reveistion in delicate satire, always provocative of a ripple of laugater, despite the fact that a strong vein of sentiment runs tirrough the story, with here and there a suggestion of pathos.

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The original and entered the comedy with the slack wire. The original act which were new and rounded out a bill of excitent and the result of the same with were new and rounded out a bill of excitent and the result of the same with the slack wire. The popular songs in a clever manner. The Pour Luciers had a musical act which with the slack wire. The new of time the slack wire. The original and certain the new title, is a statement with the same was a matter of faot, the play is a reveision of pathos.

The new title is a happy change, however, seemin that infectious little laugh which is all

of her own.

Another good number on a programme of unusual excellence are the well known farceurs. Ruby Raymond and Bobby Heath, who appear in their light and breesy skit "At the Seashore." Bobby Heath was particularly funny and the facial contortions with which he acfacial contortions with whic Heath was particularly funny and the facial contortions with which he accompanied his songs tended to still more tickle the risibilities of the audience.

The Willis family from the London Coliseum gave an instrumental performance, which was unique in many ways. Their versatility as accomplished musicians was established beyond any question, and they played with the greatest ease and artistic beauty. est case and artistic beauty, a pro-gramme of operatic selections and clas-sical numbers. Piccolo solos, 'cello, violin and piano, mandolin, banjo, glock-enspiel, side drum and other instruments

were used.

Tom Dingle, the Australian grotesque dancer, scored a hit with his slow ragtime falling-all-over-himself dances. He time failing-all-over-himself dances. He was supported by the Esmeralia Sisters, who sang and danced and tried their

who sang and danced and tried their hands at gymnastics.

Miss Phina and her family of pickaninnies who sang and danced exceptionally well were received with favor. Ergotti and his clever and daring Lilliputians presented their European grotesque Risley act and received generous applause. Gertrude Holipes and Robert Buchanan presented their novelty, "The Girl of 1847," and if there were any car conductors in the audience they had an conductors in the audience they had an opportunity to see the difference in the manners of a car conductor of the year 1847 as impersonated by Mr. Buchanan and of to-day.

The Animated Weekly included the following figure.

The Animated Weekly included the following films: "A Red Sox-Glants Boston Game." "King George and His Troops Annual Autumn Meneuvers." "Beatty's Annual Autumn Meneuvers." "Beatty's Thrilling Aeroplane Flight." "Theodore Roosevelt's Arrival in Chicago," "The Columbus Day Sailors' Land Parade," "A Million Dollar Oil Fire." "A "Votes for Women' Demonstration on Tower Hill. London," "Departure of the Battleship Fleet," "Bryan at Goshen." "Who's Who in Stageland," showing Jefferson de Angelis at his summer home. ferson de Angelis at his summer home "Sunnyside Drive," Yonkers, N. Y.

THE ACADEMY

"The Little Tenderfoot."

"The Little Tenderfoot," the attraction this week at the Academy, is a striking departure from time-worn methods of Western plays and the presentation of last evening received the enthusiastic approval of a large audience. It is the better class of melodrama, without the conventional associations of gun-play and blood-thirsty stunts usually forming the greater part of such plays. The story told is of a love tangle.

The story told is of a love tangle. Jim Barstow, a wealthy ranch owner, loves Lucille Weston, a school-teacher. Leota, an Indian girl, appears with her little son. For five years she has been away from her father. She tells a story of having been loved by a cowboy, who killed a man in her defense, and later disappeared. Sam Laurie, a cowboy, appears at the Barstow ranch and is given a place. The Sheriff from a distant county appears and the tangle is made more complex when it is learned that he is searching for Laurie, who is wantmore complex when it is learned that he is searching for Laurie, who is wanted on a charge of murder.

ne is searching for Laurie, who is wanted on a charge of murder.

The cast is a strong and unusually capable one. Al W. Fremont, as Jim Barstow, is forceful, and shows a finish and power that are anything but common. The Lucille Weston of Miss Gretchen Sherman is an excellent portrayal of the leading feminine part. The child's part is exceptionally heavy and is handled by little Ethel Wichman, who does really wonderful work. Virginia Duncan, as the Indian girl, has emotional power in this pathetic character. James MacFugh is effective as Sam Laurie. The rest of the cast is much more than adequate. The staging effects are excellent, and the whole production seems to be of the sort that will make the strongest possible appeal to many people.

Relyea in his physical culture set La Belle Helens's dance in "Escaped from the Harem," was especially good. Miss Blanche Baird had the crowd with her in her songs. All in all, this is one of the best buriesque shows that has been in Washington this season.

BELASCO.

"N'ever Say Die." An audience of midwinter pr

of the curtain on the first act of that proval engendered never by season and only for reason, gathered at the Belasco last evening to welcome William Collier in his latest, and happily like its prede-cassors, typically Collieresque comedy, "Never Say Die."

"Never Say Die." was written by Mr. Collier in collaboration with W. H. Post, and, as may be imagined, the dislogue fairly bristles with those deliciously amusing examples of the wall-known amusing examples of the well-known Collier brand of repartee and it can never be said of Mr. Collier that his repartee has ever become repertors. There is always something new and frah and funny in a Collir comedy, and in this instance the quaint Collierisms fairly fell over one another so rapidly did they come across the footlights last night, to the keen delight of a laughter-shaken audience.

night, to the keen delight of a laughtershaken audience.

Somewhat thin in spots, yet withal constantly, consistently, irrisistibly amusing, "Never Say Die" spins a truly farcical tale. Dionysius Woodbury, an American finds himself in London possessed of
some million pounds, or like trifle, and
what is more to the point, or the story,
rather, a constitution which may go
back on him at any minute. In fact,
Dionysius is far from well, and his doctors give him as many as three weeks
in which to prepare his worldly affaira,
at the end of which time he is scheduled
to shuffle off his mortal coil.

Nice cheering news, and you can imagine the Collier joy when he is informed
of his fate. He requests that his friends
call him "Deonysius," not "Di," it's so
suggestive, and also that they kindly
say "Woodbury" in such a manner as
not to put too much of the "bury" into

Stevenson, the daughter of the house. Word it received of a bank failure, which leaves the Stevensons penniless, and Violet withdraws from her engagement with the impecunious Walters that she may marry money and be able to take care of her mother. Suddenly a bright idea strikes Dionystus—it happens about once a year, he explains—which is that Violet become Mrs. Woodbury, leave for Russia with her mother immediately after the ceremony, become a widow for Russia with ner mother immediately after the ceremony, become a widow and come into the trifling sum attached to her husband within three months when she will be free to marry Walters It is agreed, and Walters is packed of

It is agreed, and Walters is packed off to Italy to study painting.

The second act takes place a year later, in Woodbury's bachelor apartments. He has tried his best to dis, but it is no go. The more he disobayed the doctors the better he became, until finally, on a diet of lobsters, cocktails, and cigarettes, he has become the picture of health. And with Violet's return imminent he must set bloosife out of imminent, he must get himself out of the way, and leave her free. The doctors who were responsible for his death war-rant make an appearance, the why and ticle of digerence, and after ricie of digerence, and after being prop-jerly shocked at their healthy patient en-deavor to help him out of his dilemma. There ensues a most amusing scene with Mr. Collier at his best. Finally, a divorce is decided to be the only way, and there remains only the question of evidence. Woodbury's chef fills the breach by extulling the charmer of and there remains only the question of evidence. Woodbury's chef fills the breach by extolling the charms of La Cigale of the music halls. This young woman is engaged together with a de-tective, and everything is planned to obtain sufficient evidence against Wood-bury to assisty any court

oury to satisfy any court.

The fun might end right here, but it The fun might a long shot. Violet doesn't, not by a long shot. Violet and her mother come to call on Dionand her mother time finds himself wishing he did not have to give up his wife, and, naturally, seeing a mer-ry little dinner party going on, the detective makes repeated attempts to obtain his evidence, while the Collier offorts to quiet him and propose to Vio-let at one and the same time prove that Pionysius Woodbury is in the competent hands of the ablest farceur competent hands of the ablest farceur the stage boasts to-day. La Cigale makes an appearance, as per appoint-ment, in the third act, and a good one, wherein Walters is dicarded and Woodbury and Violet agree that it is best to "Never Say Die."

Mr. Collier's Dionysius Woodbury is another laugh-making characterization

such as only he gives us. Lew Fields has surrounded his star with an excellent supporting cast, as prominent member of which, and one who shares honors with the star in his

two scenes is William Collier, ir. Grant two scenes is William Collier, fr. Grant Stewart, long in the Collier companies, scores with a splendid performance as Griggs, the indispensable valet, and Nicholas Judeis and Thomas McGrath contribute clever bits as the chaf and the detective, respectively. Paula Marr pleases as Violet Stevenson, and Emily Fitzroy as Mrs. Stevenson; John Clulow, as Sir John, and Charles Dow Clark, as Virgil Galesby, offer excellent support.

THE CASINO.

"On the Road to Mandalay." The Casino Theater this week presents an attractive headline offering in Rudyard Eipling's famous poem "On the Road to Mandalay," with a musical set-ting and a startling dence feature as the

ing effects are excellent, and the whole production seems to be of the sort that will make the strongest possible appeal to many people.

THE NEW LYCEUM.

"Starw of Singeland."

The New Lyceum presents one of the cleanest cut buriesque shows of the season this week in "Stars of Singeland."

The New Lyceum presents one of the sold shows in "Stars of Singeland."

The New Lyceum presents one of the surprises in their sketch "A Day in Dixle," and their novel offering seemed to find a host of admirers in the audience. Dave Wellington has a clever and laughable offering of buriesque juggling and Ruth Wright scored with her rag time songs sung with a robust control of the surprises in the surprise in their sketch "A Day in Dixle," and their novel offering seemed to find a host of admirers in the audience. Dave Wellington has a clever and laughable offering of buriesque juggling and Ruth Wright scored with her rag time songs sung with a robust control of the season that the surprise in their sketch "A Day in Dixle," and their novel offering seemed to find a host of admirers in the audience. Dave Wellington has a clever and laughable offering of buriesque juggling and Ruth Wright scored with her rag time songs sung with a robust control of the season that the properties in their sketch "A Day in Dixle," and their novel offering of buriesque juggling and Ruth Wright scored with her rag time songs sung with a robust control of the season that the properties in their sketch "A Day in Dixle," and their novel offering of buriesque juggling and Ruth Wright scored with her rag time songs sung with a robust control of the season that the properties in their sketch "A Day in Dixle," and their novel offering of buriesque in the surprises in their sketch "A Day in Dixle," and their novel offering of the surprises in their sketch "A Day in Dixle," and their novel offering of the surprises in the surprises in the surprises in the su

THE CANEY STORM. Witch heads, Cat heads, Devil heads, and Chauffeur heads; small candy boxes, fruits, or heads mounted on top, log shaped candy boxes with head tops; standing black cats; figures of the

MANY AND VARIED HALLOW-BYEN MASKS. Choice, 5c each; a doz., 5cc. These at Special Booth, Street Floor and in the Toy Store. Among them are: All the members of the Happy Hooligan Family, Indian, Busier Brown, Squire, and many others. 5x8 inch size. Also paper half-masks, 14 different subjects to select from; have cut out nose, and are in large sizes. All worth 10c. Sale price.

AT THE STATIONERY STORE

Hallowe'en Table Cloths. Hallowe'en paper hats, of all Hallowe'en Seals, a box Hallowe'en

other specialties added. They scored an unqualified ovation at the performances yesterday and last evening. The Three Dandillons have a scenic markmanship sketch, in which clever feats are performed with rifie and revolver upon they toy believes as targets. Any Panels formed with rine and revolver upon tiny toy balloons as targets. Amy Francis is a laughable rollicking singer of songs and teller of stories in the Irish dislect, and Foliette and Wicks are a veritable whiriwind of wit and new and snappy songs. The motion pictures are amusing and entertaining, the famous Pathe Weekly Review of current world events leading the series.

THE GAYETY.

"The Gayety Girls." Gus Fay and his Galety Girls opened at the Gayety yesterday with an excel-lent abow. Made for laughing purpose only, it meets the bill in every particu-lar. The chorus is large and well trained

and wears a number of pretty costumes with good effect.

The show consists of two buriettas and an olio. The opening. "One Night in Paris" serves to show the full strength of the organisation in songs and dances into that please. The principal of tnat piesse. The principal comedy is, of course, left to Gus Fay, and he met the demands of his part in every particular. His work in the character of Otto Guts, a retired sausage maker, infatuated with a Parisian actress, was very funny.

Lee Hickman and William good in their respective parts, as were Clara Douglas Rackett, the Parisian ac-tress Mile. Fontaine, and Mae Butler.

but rest.

The olio consists of Ben Bernard, in "Bomething New." It is a singing act of much merit, and well deserved the applause received. Mr. Bernard has a good tenor voice and scored an emphatic hit in his number from "Pagliacci." Early and Butler, billed as "The Giggle Makers," were well received. The work of Miss Butler, being especially pleasing.

with her a fish sauce which is popular with the Spaniards. Its foundation is a thick French dressing made of one table-spoonful of vinegar to eight of oil. It is seasoned with a half teaspoonful of malt. a half teaspoonful of mustard, and paprika enough to color.

Into this dressing is mixed the finely chopped whites and yolks—each separately—of three hard-boiled eggs, a dozen chopped clims and half a ferm about

chopped olives, and half a dosen chopped sweet red peppers.

Mayonnalse served in a small silver or china sauce boat is often passed with fried smelts, halibut, scallops, and cels.

This may have a dosen sweet pickles

chopped in it or a tables pers.

Some hostesses serve extra drawn butter in a separate sauce boat with broiled
mackers! or bluedsh. This should be
highly seasoned with pepper, and may be
made and the marker or should be nicely

browned.

A nice sauce for shellfish is made by using the broth that comes from steaming, or a little of the clam broth that is jarred. Fry six small onions in butter, but do not color a deep brown, thicken with a tablespoonful of flour; then reduce to a creamy gray, with the broth. Season well with cayenne and a little salt. Just before serving stir in the yolk of an egg, a sherry glass of white wine, the same amount of cream, and some chopped chives or capers.

knew your secret.

Don't let a false pride and a silly sense of shame keep you from enjoying to the full the charms you should have to be a perfect specimen of womanheed. Let me help you. Your communication shall be held in absolute confidence and secrecy. Write me to-day.

ELOISE RAE

A Fell Fire

tree a full, firm, youthful bust quickly, that will be the envy of your fellow-women and will give you the allurements of a perfect womanhood that will be irresistible.

They say there is nothing new under the sun, but I have perfected a treatment that I want to share with my disters. What it did for me it can med will see for you, and I now offer it to you. Others offer to build up your figure with drugs, greasy skin foods, creams, the sun of the see way with all these togethers methers and devices. I have done sun with all these togethers methers and have given a legion of women a luxuriant natural development by a treatment never before offered the public. No massaging, nothing to take, nothing to wear.

Why be eithnny, screwny, fint and unattractive. I claim to be the highest priced artist's model in the United States, and what I did for myself I can do for you.

I don't care what your age may be, I ask only that you be at least sixteen and not an invalid, and I will undertake to develop your bust in two weeks. All

Write to me To-day for my Treatmen

It will only cost you a penny for a post card and I will mail you this wonderful information in a

SPECIAL CLEARANCE SALE OF FLOOR COVERINGS

Tyvan Rugs 9x12 ft.; were \$10; now......\$7.50 **Axminster Rugs**

9x12 ft.; were \$25; now.....\$17.25 27 In. x 54 In.; were \$2.50; now ... \$1.75 Seamless French Wilton Rugs

8.3 in.x10.6 in; were \$50; now....\$32.50 9x12 ft; were \$60; now.....\$37.50

Body Brussels Rugs 9x12 ft.; were \$32.50; now\$23.50 Seamless Brussels Rugs

9x12 ft.; were \$22.50; now.....\$16.50

Brussels Carpets Formerly 750 a yard; now...471/20 a yard

Velvet Carpets Formerly \$1.25 a yard; now...790 a yard

Lineleums Formerly 85c a yard; now 60c a yard Formerly 75c a yard; now 50c a yard

THE RUG STORE. 618 13th Street R. W.